



THE RALEIGH ARTS COMMISSION proudly serves as the leading force to champion the arts with Raleigh citizens and their representatives. The Commission's myriad activities foster, support, and promote the arts in the Capital City.

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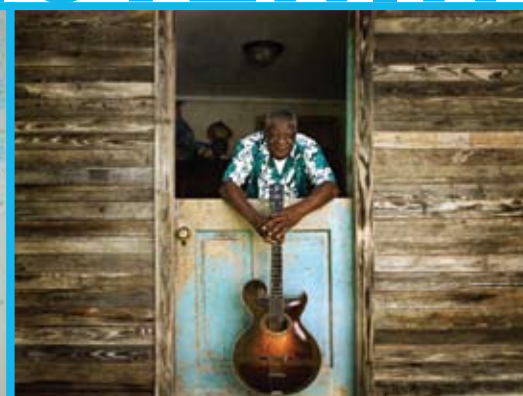
Hannah Costner*
Block Gallery Coordinator

Marie Smith*
Database Assistant
**Part-time*



LISTENINGS

Presented by the
City of Raleigh Arts Commission



FEBRUARY 3 – MARCH 28, 2011



BlockGallery

222 West Hargett Street • www.raleighnc.gov/arts



ABOUT THE EXHIBITION

Sound is the ultimate artist, tirelessly conjuring images. We have always felt the driving need to capture with visual means the permeating power and beauty of sound and music. In this show, Christopher Williams' graphic posters intone stories, Jimmy Williams' photographs sing the lives of blues musicians, and Heather Gordon's mixed media works move images to the cadence of ones and zeros. *Listenings* embraces the intertwining relationship of sound and sight.

-Hannah Costner, Block Gallery Coordinator

Ali Colleen Neff describes her work as ethno lyrical, the study of the culture of music and of the musicality of culture. Attuned to the rhythm, flavor and interaction of material and performance, her writing, photography, audio and video work blends documentation with lived relationships and personal poetics to provide a rich perspective on culture. *Reverberation I* conveys young Senegalese people struggling with economic crisis while revealing their profound creativity.

-Neill Prewitt, Block2 Street Video Series Curator

Image credits, this page (top-bottom): John Dee Holeman, Jimmy Williams; Tortoise, Christopher Williams. Front page (left-right): Maple Stave, Christopher Williams; Macavine Hayes, Jimmy Williams; Battle Hymn of the Republic, Heather Gordon; Binta Sarr Leads the Praise Song at the Weekly Baay Fall Devotional Ritual, Ali Colleen Neff.



The City of Raleigh

LISTENINGS

FEBRUARY 3 – MARCH 28, 2011

Block Gallery (222 West Hargett Street)

Christopher Williams • Jimmy Williams • Heather Gordon

Block2 Street Video Series (133 Fayetteville Street)

Reverberation I by Ali Colleen Neff.

Opening Reception: Thursday, February 3, 5-7 p.m.

Featuring live music by bluesman John Dee Holeman and preview of *Reverberation I*.

To hear artists' and curator's comments on their work, call:

Christopher Williams: 996.5390

Jimmy Williams: 996.5391

Heather Gordon: 996.5392

Ali Colleen Neff: 996.5387

Neill Prewitt: 996.5388



BlockGallery

Connecting local artists to community through ongoing exhibitions and public outreach since 1984.

CHRISTOPHER WILLIAMS

In creating posters for bands and clubs, I feel it is my responsibility to make something visually intriguing to compliment the music I'm advertising. In an effort to give the posters depth, I try to create stories within the posters, ones that, while not distracting from the information being presented, can still make the poster stand on its own outside of and after its main purpose, hopefully as a work of art unto itself. For the art print series I'm including, I've chosen to interpret various musicians I'm familiar with via the methods I might use to make a poster, but this time making the story revolve around them.



Christopher Williams is a self-trained silkscreen artist, receiving his B.A. in English from Appalachian State University. Over the past six years, his business has focused on work for universities and touring bands, as well as ongoing work for Carrboro's Cat's Cradle. In 2009, he had his first retrospective, *Kitten Covered Creosote* (Turchin Center, Appalachian State University), and recently his prints have been accepted into the Southern Folklife Collection at UNC-Chapel Hill. Christopher is in two bands and is the parent of two-year-old Seamus Grant, who is frequently the influence and inspiration behind his work.

Image: *Maple Stave*, Christopher Williams

Christopher Williams • plasticflame.com • plasticflamepress@gmail.com • screen prints

title	date of work	dimensions (inches)	price
<i>Listenings 1, Andy and Elizabeth</i>	2010	12 × 12	\$30
<i>Listenings 2, Evan</i>	2010	12 × 12	\$30
<i>Listenings 3, Skillet and Caitlin</i>	2010	12 × 12	\$30
<i>Listenings 4, Bruce and Louis</i>	2010	12 × 12	\$30
<i>Listenings 5, Matthew</i>	2010	12 × 12	\$30
<i>Listenings 6, David</i>	2010	12 × 12	\$30
<i>Listenings 7, Heller, Greer and Gus</i>	2010	12 × 12	\$30
<i>Listenings 8, Robert</i>	2010	12 × 12	\$30
<i>Listenings 9, Sherrill</i>	2010	12 × 12	\$30
<i>Listenings 10, Self Portrait with Seamus</i>	2010	12 × 12	\$30
<i>Maple Stave</i>	2010	25 × 19	\$30
<i>The Old Ceremony</i>	2010	19 × 12.5	\$30
<i>Tortoise</i>	2010	17.5 × 22.5	\$40
<i>Gaslight Anthem</i>	2009	19 × 12.5	\$30
<i>Mastodon</i>	2009	19 × 25	\$50
<i>Magnetic Fields</i>	2008	25 × 19	\$30
<i>Port Huron Statement</i>	2008	22.5 × 17.5	\$30
<i>Andrew Bird</i>	2007	12.5 × 19	\$30
<i>Slint</i>	2007	25 × 19	\$40
<i>Shipping News</i>	2005	22 × 28	\$50

JIMMY WILLIAMS

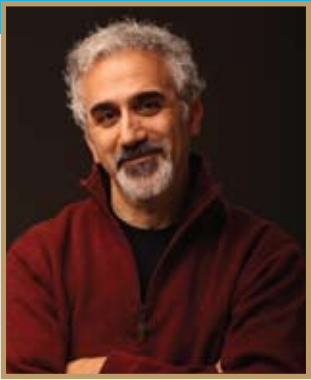
Music, the blues in particular, has always been an interest in my personal and professional life. I’m particularly captivated by the souls who have a commitment to Southern musical practices as a means of self-expression, historical preservation and in the case of many of the Music Maker artists, as an honest means of survival.

These artists are the behind-the-scenes originals who have lived their lyrics—the chaos, the loneliness, the poverty, and most of all, the faith. Individually, the portraits capture each artist’s underlying personality and passion. As a collective, the series hums the narrative of a generation whose music helped define the grassroots South.

Many thanks to the Music Maker Relief Foundation, the North Carolina organization dedicated to supporting these true pioneers and forgotten heroes of Southern music, for their collaboration on this project. These artists are often struggling to make ends meet and the Foundation gives them the opportunity and funding to preserve their musical legacy.



Image: Macavine Hayes, Jimmy Williams



Jimmy Williams earned a B.A. in Visual Design at North Carolina State University. He has worked as a fine art and assignment photographer for more than 35 years out of his independent studio in Raleigh. Solo shows have been featured in North Carolina, Colorado and Virginia galleries and group shows in venues including the Corcoran Gallery (Washington, DC) and The Center for Fine Art Photography (Fort Collins, CO). Recent awards include Excellence Award in *Color Magazine*, Merit of Excellence/Nature Photography at the Masters Cup Awards, and Fine Art Photographer of the Year at The Spider Awards (2004). Williams is a longtime resident of Cary.

Jimmy Williams • jimmywilliamsfineart.com • jimmy@jwproductions.com • archival giclée prints

title	date of work	dimensions (inches)	price
<i>Pat Mother Blues Cohen</i>	2010	16 × 20	\$800
<i>George Higgs</i>	2009	16 × 20	\$800
<i>Albert White</i>	2008	24 × 30	\$1100
<i>Big Ron Hunter II</i>	2008	16 × 20	\$800
<i>Big Ron Hunter IV</i>	2008	16 × 20	\$800
<i>Boo Hanks</i>	2008	16 × 20	\$800
<i>Drink Small</i>	2008	24 × 30	\$1100
<i>Drink Small III</i>	2008	16 × 20	\$800
<i>Eddie Tigner</i>	2008	16 × 20	\$800
<i>Pauline Goins II</i>	2008	16 × 20	\$800
<i>Sweet Betty</i>	2008	24 × 30	\$1100
<i>Whistlin’ Britches</i>	2008	16 × 20	\$800
<i>Bishop Dready and Marie Manning</i>	2007	16 × 20	\$800
<i>Captain Luke</i>	2007	16 × 20	\$800
<i>Captain Luke III</i>	2007	16 × 20	\$800
<i>Cool John Ferguson</i>	2007	16 × 20	\$800
<i>Cool John Ferguson II</i>	2007	16 × 20	\$800
<i>John Dee Holeman</i>	2007	24 × 30	\$1100
<i>Macavine Hayes</i>	2007	16 × 20	\$800
<i>Trombone</i>	2004	24 × 30	\$1100

HEATHER GORDON

(2nd floor cases)

heather-gordon.com • mail@heather-gordon.com • oil and acrylic works on canvas

I am attracted to how information is recorded and transmitted, stored and shared. My work involves converting data from its original analog (written text and audio) to digital (binary strings of 1's and 0's), and a final conversion from digital data to analog (which is presented in pictorial form). The four paintings created specifically for this exhibition explore how the written and spoken word used in combination with song create national identity and patriotic spirit.

We may all be Americans, but how does our historical and contextual engagement with patriotic song and poetry reflect our cultural diversity and individual sense of identity? When does information become culturally meaningful rather than illegible and incomprehensible data? Can specificity of communicative form reliably represent the ideals of a nation of people with legible and meaningful content?

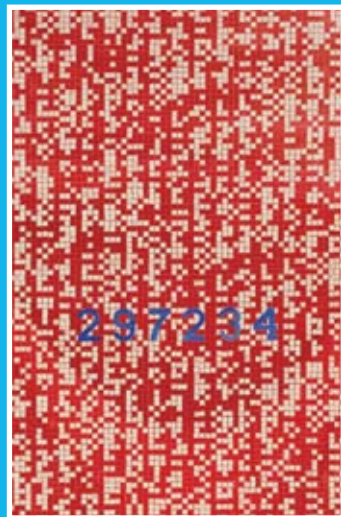


Image: *Yankee Doodle*, Heather Gordon



Heather Gordon received her B.F.A. from the University of Florida and her M.F.A in Painting from New Mexico State University. In 2010, Heather's work was part of the Weatherspoon Art Museum's (Greensboro) *Art on Paper 2010* biennial exhibition and the *14th Annual NO DEAD ARTISTS Juried Exhibition* at the Jonathan Ferrara Gallery (New Orleans). Most recently, Heather became the recipient of the Ella Fountain Pratt Emerging Artist Grant. She also has been awarded a residency for 2011 at the Vermont Studio Center. She currently lives in Durham, and her studio is located in Building 3 of the Golden Belt Campus.

BLOCK2 STREET VIDEO SERIES

Reverberation I by Ali Colleen Neff

alineff@unc.edu • ethnolyrical.org

Reverberation I documents the rich aesthetic world of the Baay Fall Sufi Islamic order in the neighborhood of Guédiawaye, an artisanal neighborhood on the outskirts of Dakar, Senegal. It traces the resonant voice of Sufi praise singer Binta Sarr Diop and the young people of her dahira (school of religious fellowship and study), as they perform their weekly ritual of celebration and dedication to Allah. This film is inspired by the work of anthropologist Trinh Minh-ha, whose work, *Reassemblage*, documents the cultural life of rural Senegalese women in 1981. Thirty years later, *Reverberation I* follows the lives of the next generation of Senegalese women, who have largely migrated from the drought-stricken countryside to the city, where they transpose their rich song and speech into new experiments, styles and performances.



Ali Colleen Neff is a writer, documentarian, musician and Ph.D. candidate in Cultural Studies at UNC-Chapel Hill, with a Folklore M.A. also from UNC-Chapel Hill. She is currently working in Senegal, studying emergent African women's musical movements. She released her book, *Let the World Listen Right: The Mississippi Delta Hip-Hop Story*, in 2008. Her video work can be found at: www.folkstreams.net and www.materialmississippi.org.

Image: *Binta Sarr Diop, Senegalese Sufi Praise Singer*, Ali Colleen Neff



Block Gallery 2011

LISTENINGS, February 3 – March 28

Block Gallery artists: Christopher Williams, Jimmy Williams. Cases feature art by Heather Gordon.

Block2: *Reverberation I* by Ali Colleen Neff.

Opening reception featuring blues music by John Dee Holeman: **Thursday, February 3, 5-7 p.m.**

(UN)VEILED, April 7 – May 23

Block Gallery artists: Ann Marie Kennedy, Ann Roth, Aditya Shringarpure. Cases feature art by Marina Bosetti.

Block2: *Home is Not One Story*, a Hidden Voices project.

Opening reception featuring dance performance: **Thursday, April 7, 5-7 p.m.**

INKED: PRINTMAKING 2011, June 2 – July 25

Block Gallery guest curator: Gretchen Morrissey with artists: Daniel Allegruci, Soni Martin, Susan Martin, Brandon Sanderson, and Mike Sonnichsen.

Block2: *10 Moments* by Wenhua Shi.

Opening reception featuring live music: **Thursday, June 2, 5-7 p.m.**

EARTHLY MUSINGS, August 4 – September 26

Block Gallery artists: Jenny Eggleston, Kiki Farish, Gregg Kemp. Cases feature art by Teresa Pigeon.

Block2: *Phases of the Moon* by Francesca Talenti.

Opening reception featuring literary reading: **Thursday, August 4, 5-7 p.m.**

VISIONS, October 6 – November 14

Block Gallery artists: Nancy Baker, Steve McClure. Cases feature art by Wolf Bolz.

Block2: *Locus Solus* by Jessye McDowell.

Opening reception featuring live music: **Thursday, October 6, 5-7 p.m.**

THE 9TH ANNUAL NATIONAL ARTS PROGRAM EXHIBITION, December 1, 2011 – January 23, 2012

Showcasing artwork by City of Raleigh and Wake County employees and their families, co-sponsored by the Raleigh Arts Commission and the United Arts Council of Raleigh and Wake County.

Block2: animations and videos created by Contemporary Art Museum after-school participants.

Opening reception featuring jazz music: **Thursday, December 1, 5-7 p.m.**

JOHN DEE HOLEMAN



One of Music Maker's most renowned and respected artists, John Dee Holeman, a master bluesman and storyteller from Durham, is known for his expressive voice and wonderful guitar playing, in genuine Piedmont blues style. Winner of the National Heritage Fellowship from the National Endowment for the Arts, John Dee Holeman, blues legend, is the real deal!

Image: John Dee Holeman, Jimmy Williams

ABOUT THE BLOCK GALLERY AND BLOCK2 STREET VIDEO SERIES

BLOCK GALLERY

For 27 years, Block Gallery has served as a pivotal exhibition space in the City of Raleigh, connecting local artists to community through ongoing exhibitions and public outreach. Located in downtown Raleigh's municipal building at 222 West Hargett Street, the gallery is open 8:30 a.m. – 5:15 p.m., Monday through Friday (closed on city holidays).

BLOCK2 STREET VIDEO SERIES

Block2, located at Urban Design Center (133 Fayetteville Street), features films created by local video artists and community collaborations that relate to and expand upon the exhibitions and themes showcased at the Block Gallery. Videos air from dusk to 3 a.m.

Gallery information, dates, and times are subject to change. Any views or opinions expressed by artists and curators are those solely of those individuals and do not necessarily represent the Raleigh Arts Commission.